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# Questions Booklet

June 1993



# English 30

## Part B: Reading

## Grade 12 Diploma Examination



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**June 1993**  
**English 30 Part B: Reading**  
**Questions Booklet**  
**Grade 12 Diploma Examination**

*Description*

**Part B: Reading** contributes 50% of the total English 30 Diploma Examination mark.

There are 70 questions in the Questions Booklet and 7 reading selections in the Readings Booklet.

Total time allotted: 2 hours

*Instructions*

- Be sure that you have an English 30 Questions Booklet **and** an English 30 Readings Booklet.
- You may **not** use a dictionary, thesaurus, or other reference materials.
- On the answer sheet provided, use **only** an **HB** pencil to mark the correct or best answer for each question. Fill in the circle that corresponds to your answer. For example:

Which month has 31 days?

- A. February
- B. April
- C. November
- D. December

Answer Sheet

(A) (B) (C) ●

- Do not fold the answer sheet.
- Mark only one answer for each question.
- If you change an answer, erase your first mark completely.
- Answer all questions.

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**I. Read the excerpt from “Travels Back” on pages 1 to 3 of your Readings Booklet and answer questions 1 to 9.**

1. The first 17 lines of this essay serve MAINLY to
  - A. emphasize the speaker’s background
  - B. reveal the dreary nature of the journey
  - C. suggest the speaker’s purpose in traveling
  - D. establish the atmosphere created by the setting
  
2. The emphasis on the word “*Canada*” (line 23) and “*there*” (line 25) creates a tone of
  - A. humor
  - B. compassion
  - C. indifference
  - D. condescension
  
3. The MOST SIGNIFICANT point the speaker makes in lines 49 to 61 is that Canadians in the past were not
  - A. interested in history
  - B. interested in competition
  - C. familiar with their own poets
  - D. inspired by a sense of their identity
  
4. The questions asked during the question period (lines 62–66) are surprising to the speaker because they reflect the students’
  - A. involvement
  - B. knowledge
  - C. experience
  - B. rudeness

*Continued*

5. The speaker comments that Canadians invite themselves to believe that places like New York or London or Paris are the only “real” places. In the context of lines 99 to 113, this comment suggests that Canadians
- A. easily adapt to any other culture
  - B. habitually avoid affirming their identity
  - C. seek to escape their restricted life styles
  - D. are ashamed of their own history
6. The parenthetical question “and in what other country is that an ambition?” (line 111) implies that Canadians are
- A. to be admired for traveling abroad
  - B. wrong to sell out to the United States
  - C. conspicuously lacking in national pride
  - D. regarded with curiosity for their individualism
7. The personal value of acknowledging one’s culture is MOST STRONGLY expressed in the phrase
- A. “I think Canada . . . is a place you choose to live in” (line 99)
  - B. “I don’t think Canada is ‘better’ than any other place” (line 107)
  - C. “By discovering your place you discover yourself” (lines 112–113)
  - D. “This territory . . . may not be mine much longer” (line 115)
8. The speaker chooses to stay in Canada because
- A. she loves the countryside
  - B. she feels a sense of belonging
  - C. it is a superior place to live
  - D. it is unspoiled by history
9. In the last paragraph, the speaker’s greatest concern is for Canadians to
- A. adopt a stronger sense of national unity
  - B. encourage foreigners to invest in Canada
  - C. avoid presenting a stereotypical image of Canada to the rest of the world
  - D. recognize the dangerous difference between exploitation and development

**II. Read “The Silkworms” on pages 4 and 5 of your Readings Booklet and answer questions 10 to 18.**

- 10.** In the context of the first stanza, line 6—“But like the ghosts of moths crouch silent there”—conveys the impression of the
- A.** silkworms’ insignificance
  - B.** menacing potential of all creatures
  - C.** mysterious presence of natural phenomena
  - D.** effect on silkworms of centuries of confinement
- 11.** The “ancestral voices” (line 11) are a reference to the
- A.** unreality of the past
  - B.** inherited impulse for freedom
  - C.** ingrained impact of generations of restriction
  - D.** countless silkworms whose lives have been sacrificed
- 12.** The poet describes the young silkworms in lines 13 and 14 in order to
- A.** emphasize the contrast between potential and reality
  - B.** suggest the insignificance of ancestral influence
  - C.** acknowledge their comical appearance
  - D.** state their basic needs
- 13.** The “long swoon” (line 19) that the silkworms wake from is the
- A.** time in their cocoons
  - B.** confinement in the box
  - C.** oppression of their masters
  - D.** intoxication from the buddleia blossoms

*Continued*



14. The persistence of the silkworms' impulse for freedom is conveyed in the line
- A. "They can climb, they can fly, and all the world's their tree" (line 8)
  - B. "So full of life, it seems, the voice has spoken" (line 15)
  - C. "Now is their hour, when they wake from that long swoon" (line 19)
  - D. "Still the night calls them to unimaginable bliss" (line 29)
15. In lines 25 to 30, the reference to "The Hands" and "The ancestral voice" serves MAINLY to
- A. establish a sense of security
  - B. imply the silkworms' impatience
  - C. reflect the intoxication of freedom
  - D. contrast with the impulses toward freedom
16. The capitalization of "Hands" and the choice of simile in line 27 implies that people
- A. will eventually kill all the silkworms
  - B. are godlike in their power over the silkworms
  - C. uses fear of punishment to control the silkworms
  - D. are vigilant in their efforts to prevent the silkworms' escape
17. The bitter irony of the silkworms' condition is BEST expressed in
- A. "their known place" (line 31)
  - B. "They are gentle and kind together" (line 32)
  - C. "Their soft wings whirr" (line 36)
  - D. "they dream that they are flying" (line 36)
18. The statement that BEST conveys the central idea of the poem is
- A. "ancestral voices bind them / In dream too deep for wind or word to find them" (lines 11–12)
  - B. "Their pale curved wings are marked in a pattern of leaves, / Shadowy for trees, white for the dance of the moon" (lines 20–21)
  - C. "They drink its fragrance and shiver, impatient with waiting" (line 24)
  - D. "But there is terror around them, the vast, the abyss" (line 30)



**III. Read the excerpt from *Not About Heroes* on pages 6 to 10 of your Readings Booklet and answer questions 19 to 30.**

19. Lines 10 to 18 suggest that Sassoon's book
- A. has been published illegally
  - B. has been written by a madman
  - C. is out of favor with the authorities
  - D. is inferior to books written by Shelley and Rupert Brooke
20. Rupert Brooke was another war poet. Sassoon's comment "And positively impregnable with Rupert Brooke" (lines 17–18) suggests that
- A. Brooke was a supportive friend
  - B. Brooke was older and more established
  - C. Brooke's writing reinforced patriotic values
  - D. Brooke's writing was politically dangerous
21. Sassoon's choice of the words "impregnable" (line 18) and "tactics" (line 67) is appropriate in that
- A. these words reflect aspects of war
  - B. Owen is very defensive and protective
  - C. Sassoon is aggressive in his dealings with Owen
  - D. both men have been defeated by their experiences
22. Owen's comment "Or what m-may be wrong with him" (line 27) serves to remind the reader of
- A. the danger of personal prejudices
  - B. the significance of the setting
  - C. Owen's speech impediment
  - D. Owen's cowardice

*Continued*

23. The line that BEST indicates Owen's familiarity with Sassoon's book is
- A. "I wondered if you might inscribe them for me" (line 36)
  - B. "For friends. And my mother" (line 41)
  - C. "I've made a list" (line 50)
  - D. "Er . . . 'Absolution'?" (line 57)
24. In lines 67 to 75, Sassoon and Owen agree that
- A. poetry is not the sole domain of soldiers
  - B. Sassoon's poetry puts forth false images
  - C. it is harder to write poetry than it is to win medals
  - D. anti-war poetry is more convincing when written by a soldier
25. Lines 80 to 91 suggest that the battle of Gallipoli resulted in
- A. a demoralizing defeat
  - B. proof that military strategy is timeless
  - C. a military success reflecting the genius of the Greeks
  - D. public awareness of the horror of aggressive behavior
26. The contrast between the Bishop's description of "the boys" in lines 111 and 112 and the boys' reply (lines 113 to 117) is BEST described as
- A. ironic
  - B. didactic
  - C. symbolic
  - D. metaphoric
27. Sassoon's view of the success of his own efforts to change society's attitude to war could BEST be described as
- A. cynical
  - B. flippant
  - C. satisfied
  - D. hypocritical

*Continued*

28. In this excerpt, Owen's question "Will you teach me the words?" (line 148) serves to
- A. lessen Sassoon's suspicions
  - B. foreshadow Owen's final line
  - C. emphasize Owen's shame
  - D. reinforce the setting
29. Sassoon's guardedness is MOST DIRECTLY indicated by
- A. "SASSOON, *having got so near, reacts in character by ducking away*" (lines 148–149)
  - B. "I'm not sure I want to know what you mean" (line 154)
  - C. "Who is this one for?" (line 161)
  - D. "Who are you?" (line 173)
30. The dominant message of this excerpt is MOST DIRECTLY stated in
- A. "It's much harder to win the medal than to throw it away" (line 69)
  - B. "If you love someone, that person has to know *all* that you are" (line 127)
  - C. "We are the only ones who can help them to imagine. If they know the truth, the killing will have to stop!" (lines 146–147)
  - D. "The pleasure was mine. The . . . astonishment was mine also" (line 170)



**IV. Read “The Ides of March” on page 11 of your Readings Booklet and answer questions 31 to 38.**

- 31.** The speaker’s injunction “Fear grandeurs, O my soul” (line 1) means
- A. beware of the pursuit of talent
  - B. do not be influenced by impostors
  - C. beware of the pitfalls of prominence
  - D. do not sacrifice happiness for wealth
- 32.** The phrase that confirms that the speaker is using the life of Julius Caesar as a metaphor is
- A. “a famous man” (line 7)
  - B. “some Artemidorus” (line 10)
  - C. “ ‘Read this at once’ ” (line 12)
  - D. “the Senate / itself” (lines 17–18)
- 33.** The MAJOR implication of lines 6 to 19 is that powerful figures are
- A. characterized by impatience
  - B. easily influenced by the masses
  - C. obliged to interpret all signals of alarm
  - D. imperfect vehicles of universal progress
- 34.** The second stanza provides a specific example of the connection made in the first stanza between
- A. hesitation and death
  - B. grandeur and danger
  - C. ambition and despair
  - D. precaution and distress

*Continued*

35. Symbolically, Artemidorus is
- A. a messenger
  - B. an assassin
  - C. a madman
  - D. a cynic
36. The repetition of the word “grave” (lines 13 and 19) creates a mood that is
- A. regretful
  - B. ominous
  - C. uncertain
  - D. reflective
37. In lines 14 to 16, the MOST EFFECTIVE rhetorical technique used by the speaker is
- A. contrast
  - B. imagery
  - C. parallelism
  - D. understatement
38. The speaker refers to an historical incident for the purpose of
- A. glorifying the nature of tragedy
  - B. justifying political assassination
  - C. informing the reader of important events in the past
  - D. exploiting the emotional impact of a well-known event

**V. Read the excerpt from *King Richard The Second*, Act II, scene i, on pages 12 to 15 of your Readings Booklet and answer questions 39 to 50.**

- 39.** In the opening lines, John of Gaunt indicates that he wants to see the King in order to
- A. advise the King
  - B. offer final homage
  - C. clear his conscience
  - D. receive the King's blessing
- 40.** In lines 5 to 16, John of Gaunt expresses the belief that
- A. a dying man's words are heeded
  - B. death is more remarkable than life
  - C. youth glosses over the wisdom of age
  - D. the best in life is savored at the end of life
- 41.** York responds to John of Gaunt's hope as expressed in lines 15 and 16 with
- A. pessimism
  - B. sympathy
  - C. patience
  - D. despair
- 42.** John of Gaunt's insight regarding the King in lines 31 to 39 is that
- A. the King's rashness is ineffectual
  - B. the King is doomed to destroy himself
  - C. the King's impulsiveness is forgivable
  - D. the King is greedy and vain

*Continued*



43. The focus of the metaphors in John of Gaunt's speech shifts at line 40 from
- A. judgment of Richard to praise of England
  - B. sympathy for Richard to regret for England
  - C. accusation of Richard to flattery of England
  - D. anguish for Richard to confidence in England
44. The allusion to Christ's sepulchre in lines 53 to 56 serves to
- A. symbolize the death of English supremacy
  - B. reinforce the uniqueness of English culture
  - C. emphasize the sacred reputation of English kings
  - D. emphasize the Jewish influence on English kings
45. The irony and paradox that mark the end of John of Gaunt's speech (lines 65–68) serve MAINLY to emphasize
- A. Gaunt's desire to die happily
  - B. the previous glory of England
  - C. the seriousness of England's predicament
  - D. Gaunt's acceptance of his imminent death
46. In lines 74 to 84, John of Gaunt describes his gauntness in terms of grief. His grief stems from his
- A. advanced age and leanness
  - B. childlessness and decrepitude
  - C. being disappointed by his country and his children
  - D. seeing England decline and being deprived of seeing his children
47. Line 95, "Ill in myself to see, and in thee seeing ill," means that John of Gaunt
- A. is aware that no man can resist the assaults of time
  - B. knows that he and the King will die for the same cause
  - C. is heartsick in discerning the weakness that afflicts the King
  - D. admits that he perceives himself to be as morally weak as the King

*Continued*

48. The quotation that BEST represents John of Gaunt's source of grief is
- A. "His rash fierce blaze of riot cannot last" (line 33)
  - B. "Now, he that made me knows I see thee ill" (line 94)
  - C. "A thousand flatterers sit within thy crown" (line 101)
  - D. "Landlord of England art thou now, not King" (line 114)
49. Alliteration is used effectively in the line
- A. "This royal throne of kings, this scept' red isle" (line 40)
  - B. "This precious stone set in the silver sea" (line 46)
  - C. "This blessed plot, this earth, this realm, this England" (line 50)
  - D. "This land of such dear souls, this dear dear land" (line 57)
50. In this excerpt, John of Gaunt's final speech to King Richard takes the form of
- A. a gentle persuasion
  - B. a strong denunciation
  - C. manipulative rhetoric
  - D. well-thought-out advice

**VI. Read the excerpt from *Oscar and Lucinda* on pages 16 to 19 of your Readings Booklet and answer questions 51 to 61.**

- 51.** Lucinda’s “agitation” (line 3) is a consequence of the fact that she
- A.** is being melodramatic about the future
  - B.** has ambivalent feelings about her future
  - C.** feels hopeful about the future
  - D.** is reluctant to face her future
- 52.** Lines 8 to 12 suggest MOST STRONGLY that the influence of Lucinda’s mother has imbued Lucinda with
- A.** confidence
  - B.** arrogance
  - C.** disdain
  - D.** pride
- 53.** The purpose of the piano-moving metaphor (lines 17–20) is to
- A.** introduce the Prince Rupert’s drops by means of carefully chosen comparison
  - B.** offer a concrete example of the unsuspected significance of certain influences
  - C.** provide a concrete example of the contrast between strength and weakness
  - D.** confirm and illustrate Lucinda’s contradictory attitude to money
- 54.** The narrator MOST EMPHATICALLY reinforces the irresistible quality of a Prince Rupert’s drop in the lines
- A.** “this is not the fabled glass stone of the alchemists, but something almost as magical” (lines 35–36)
  - B.** “it is as if you have taken out the keystone, removed the linchpin, kicked out the foundations” (lines 38–39)
  - C.** “it feels like sugar—without danger” (lines 42–43)
  - D.** “I would find it almost impossible not to demonstrate it to you” (lines 51–52)

*Continued*



55. In the context of lines 53 and 54, the observation that a Prince Rupert’s drop is “shaped like a tear, but also like a seed” symbolically suggests that Lucinda
- A. is innocent and gullible
  - B. is ruled by her emotional nature
  - C. responds to the appeal of paradox
  - D. resolves to overcome her impulses
56. Abel Leplastrier destroyed the Prince Rupert’s drop because he was
- A. tantalized
  - B. obedient
  - C. violent
  - D. angry
57. The author’s purpose in stating that Lucinda’s sense of wonder was “more nourishing” (line 117) than her sense of grief is to
- A. suggest her desire to comfort her father
  - B. indicate her inclination to avoid unhappiness
  - C. reinforce her continuing fascination with glass
  - D. indicate her refusal to admit the impermanence of glass
58. The author conveys mood and setting MOST EFFECTIVELY through the use of
- A. conflict
  - B. imagery
  - C. personification
  - D. characterization
59. Lucinda’s motivation for her prospective purchase of the glass factory is made MOST vivid through
- A. dialogue
  - B. detailed setting
  - C. antecedent action
  - D. interior monologue

*Continued*

**60.** This excerpt suggests that Lucinda's most prominent characteristic is

- A.** honesty
- B.** insecurity
- C.** selfishness
- D.** imaginativeness

**61.** The Prince Rupert's drop is a symbol of

- A.** determination
- B.** contradiction
- C.** transparency
- D.** reluctance

**VII. Read the excerpt from “The Ring of Time” on pages 20 to 22 of your Readings Booklet and answer questions 62 to 70.**

- 62.** The speaker’s dominant impression of the circus girl as presented in paragraph 1 is that she is
- A.** common yet distinctive
  - B.** polite yet assertive
  - C.** small yet strong
  - D.** young yet wise
- 63.** In saying that the circus is “the world in microcosm” (line 24), the speaker is suggesting that the circus
- A.** distorts one’s vision of the ideal world
  - B.** replicates in miniature the world beyond it
  - C.** suspends in time a moment out of the world
  - D.** bears little resemblance to the outside world
- 64.** The series of paradoxes in lines 26 to 29 serve to
- A.** compare reality and imagination
  - B.** glamorize the actions of the performer
  - C.** reinforce the circus’ appeal to the speaker
  - D.** explain the speaker’s reluctance to become involved
- 65.** The impression of ease that the girl’s manner creates is BEST expressed in
- A.** “She did a few knee-stands” (line 45)
  - B.** “Twice she managed a one-foot stance” (line 50)
  - C.** “She just rolled the strap into a neat ball and stowed it inside her bodice” (lines 55–56)
  - D.** “she peered straight ahead” (line 72)

*Continued*



66. The context of lines 51 to 57 suggests that “jocund” (line 55) means
- A. ardent
  - B. playful
  - C. clumsy
  - D. rebellious
67. In the description of the horse’s “dutiful innocence” (line 57), innocence means
- A. unawareness
  - B. lack of guilt
  - C. youthfulness
  - D. lack of inhibition
68. When the speaker says “All, all would be lost” (line 68), he refers to the
- A. co-ordination of horse and rider
  - B. appeal of naturalness and simplicity
  - C. casual disarray of the arena
  - D. intensity of his interest
69. The phrase “holding the long rein, caught in the treadmill of an afternoon long in the future” (lines 83–84) conveys the speaker’s sense of
- A. suspended motion
  - B. fear of the unknown
  - C. the tediousness of routine
  - D. the inevitability of time passing
70. The speaker’s insight into the significance of this particular circus experience is BEST reflected in
- A. “The circus comes as close to being the world in microcosm as anything I know” (lines 23–24)
  - B. “Its magic is universal and complex” (lines 25–26)
  - C. “Out of its wild disorder comes order” (line 26)
  - D. “a man has to catch the circus unawares to experience its full impact” (lines 33–34)







# *English 30: Part B*

*June 1993*

